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# American Art News

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NEW YORK, APRIL 20, 1912.

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## EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

### IN THE GALLERIES.

#### New York.

**Blakeslee Gallery**, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
**Julius Böhler**, 34 West 54 St.—Works of art. Old paintings.  
**Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
**Canessa Gallery**, 479 Fifth Avenue—Antique works of art.  
**C. J. Charles**, 718 Fifth Avenue—Works of art.  
**Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.  
**C. J. Dearden**, 7 East 41 St.—Old chairs.  
**Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.  
**Duven Brothers**, 302 Fifth Avenue—Works of art.  
**Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
**V. G. Fischer Gallery**, 467 Fifth Avenue—Selected old masters.  
**The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.  
**P. W. French & Co.**, 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.  
**Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.  
**J. & S. Goldschmidt**, 580 Fifth Avenue—Old works of art.  
**E. M. Hodgkins**, 630 Fifth Ave.—Works of art. Drawings and pictures.  
**Holland Gallery**, 500 Fifth Ave.—Modern paintings.  
**Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
**Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
**Kleinberger Galleries**, 12 West 40th St.—Old Masters.  
**Knoedler Galleries**, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
**Kouchakji Frères**, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
**Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.  
**Montross Gallery**, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
**Moulton & Ricketts**, 12 West 45 St.—American and foreign paintings. Original etchings.  
**Murray Hill Art Galleries**, 176 Madison Ave.—Old Masters of all the schools.  
**Frank Partridge**, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
**Louis Ralston**, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
**Henry Reinhardt**, 565 Fifth Avenue—Old and modern paintings.  
**Scott & Fowles**, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
**Rudolf Seckel**, 31 East 12 St.—Rare old etchings, engravings and mezzotints.  
**Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.  
**Steinmeyer & Sons**, 34 West 54 St.—High-class old paintings.  
**The Louis XIV Galleries**, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.  
**Arthur Tooth & Sons**, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
**H. Van Slochem**, 477 Fifth Avenue—Old Masters.  
**H. O. Watson & Co.**, 16 W. 30 St.—Works of art. Period furniture.  
**Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

**Vose Galleries**—Early English and modern paintings (Foreign and American).

#### Chicago.

**Moulton & Ricketts**—American and foreign paintings. Original etchings.  
**Henry Reinhardt**—Old and modern paintings.  
**Albert Roullier**—Rare original etchings.

#### Germany.

**Julius Bohler**, Munich—Works of art. High-class old paintings.

**Galerie Heinemann**, Munich—High-class paintings of German, Old English and Barbizon Schools.

**J. & S. Goldschmidt**, Frankfurt—High-class antiquities.

**G. von Mallmann Galleries**, Berlin—High-class old paintings and drawings.

**Dr. Jacob Hirsch**, Munich—Greek and Roman antiquities and numismatics.

#### London.

**P. & D. Colnaghi & Obach**—Paintings, drawings and engravings by old masters.  
**Dowdeswell & Dowdeswell, Ltd.**—Fine old masters.

**R. Gutekunst**—Original engravings and etchings.

**E. M. Hodgkins**—Works of art.

## RICH COLLECTION LOST.

Among the goods lost on the *Titanic*, was a collection of rare furniture and art objects, the last including 16th century bronzes and Chinese porcelains, recently secured from an English noble family, and valued at a half million dollars. The collection was consigned to Frank Partridge, of No. 741 Fifth Ave. Mr. Alexander Otto, of the firm, says that the collection was recently purchased for an American.

## ACADEMY FINDS "ANGEL?"

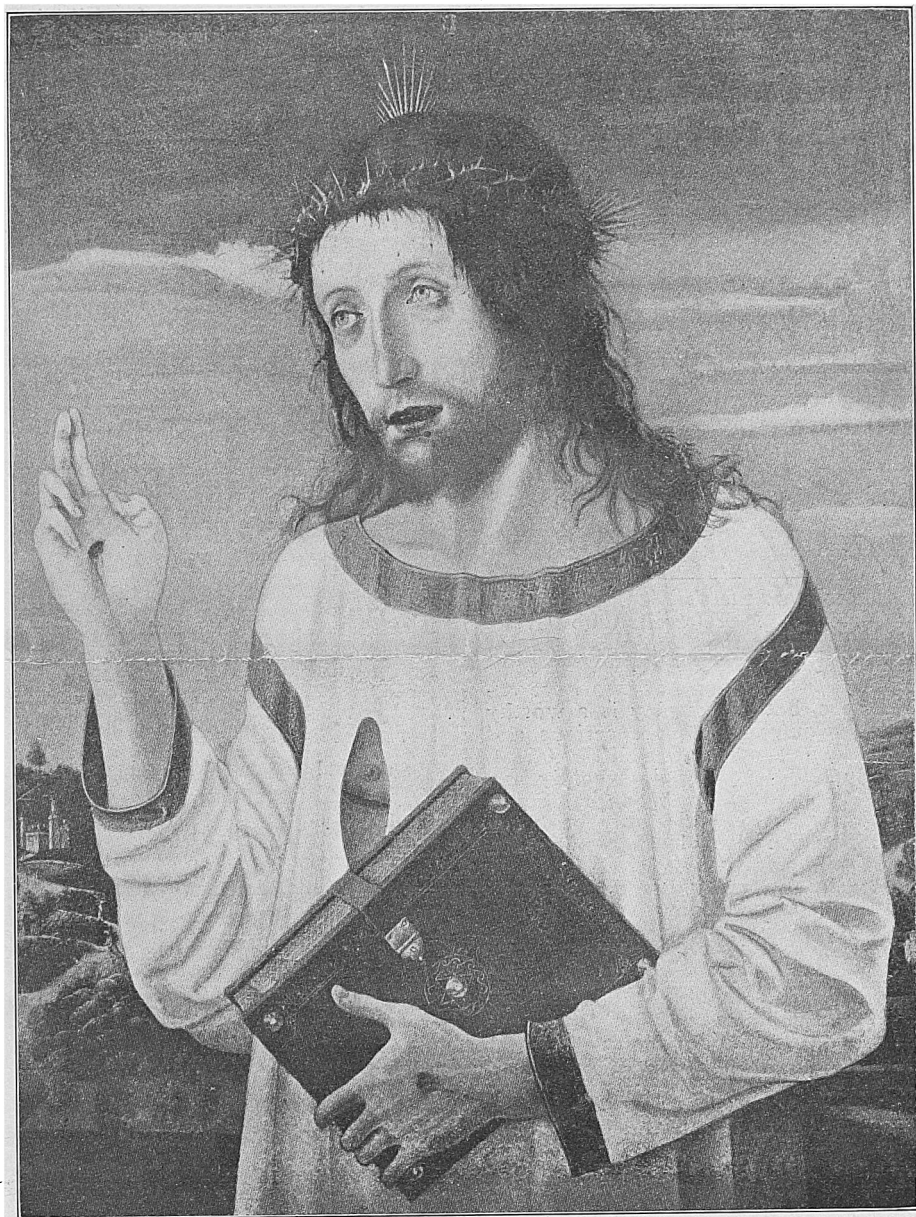
To judge by the applause which greeted the conclusion of the speech made by former Senator William A. Clark at the second annual dinner of the Academy of Design in the Vanderbilt Gallery, at the Fine Arts Building, Sunday evening last—the Academicians and Associates, as well as the guests present, were of the opinion from his utterances on the question of the new Academy or Salon building of the art patron and connoisseur—that in him, the project of the new and sadly needed building, had found the man—in theatrical parlance, "The Angel."

Following the opening remarks of John W. Alexander, the Academy's President, who described the new French Museum project, and bewailed, as usual, the city's need of adequate exhibition galleries, and addresses of similar purport, made by Emerson McMillin, William T. Evans, Rollo Ogden, and others, and after Mr. Alexander had detailed the formation and incorporation of the National Academy Association by the nine art societies of the city, former Senator Clark was called upon. He began by a rambling and characteristic story of his early struggles and love of art, and then said: "Finally, however, I began going abroad every year. I went for the purpose of culture and travel. I saw all the great public galleries and many of the private collections. But much as I admired the pictures I saw I didn't begin buying any until I had visited Europe for twelve successive years. I go abroad once or twice every year now, and I am frank to say that I consider European art very decadent at the present time.

"The best and the sanest art in my judgment is right here in this country. Our American painters have made great progress even in the last five years. It used to be that at our American exhibitions you would look at 100 pictures before you saw a good one. But now the average has improved so much that the good pictures no longer jump off the wall. I am sure that a city of this size should have an adequate place to hold its exhibitions in. It is a disgrace that New York hasn't one. I understand that your plans for your new building are not yet complete. When they are complete, let me know and I will help you."

As the amount necessary to erect such a Salon building as the Academy Association plans—it was estimated by those present, who know something of Senator Clark's enormous wealth and yearly income, would be but a mere bagatelle to him—the opinion was generally expressed at the dinner and during the week in the studios, that the Senator would finance the building, just so soon as the site was definitely chosen, that no man could build a better monument, and that at last the Academy Association had found an "Angel."

M. Francois Kleinberger, of the Kleinberger Galleries of this city and Paris, has received the decoration of the order of Francis Joseph from the aged Emperor Francis Joseph of Austria-Hungary. The decoration was given to M. Kleinberger for his work as an "expert" in the cause of art.



THE REDEEMER,

By G. Bellini.

Purchased by the Louvre from the Kleinberger Galleries.

**Knoedler Galleries**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Netherlands Gallery**—Old masters.

**Wm. B. Paterson**—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

**Persian Art Gallery, Ltd.**—Miniatures, MS., bronzes, textiles, pottery, etc.

**Sabin Galleries**—Pictures, engravings, rare books, autographs, etc.

**Sackville Gallery**—Old Masters.

**Shepherd Bros.**—Pictures by the early British masters.

**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.

#### Paris.

**Charles Brunner**—High-class pictures by the Old Masters.

**Canessa Galleries**—Antique art works.

**M. Demotte**—Antiques, works of art.

**Dr. Jacob Hirsch**—Greek and Roman antiquities and numismatics.

**Hamburger Frères**—Works of art.

## FRICK BUYS VERONESES.

On the authority of Mr. J. Horace Harding, due here yesterday on the *Mauretania*, and who has been touring in Egypt with Mr. Henry C. Frick, it is announced that the latter has secured two important examples of Paul Veronese.

**Kelekian Galleries**—Potteries, rugs, embroideries, antique jewelry, etc.

**Knoedler Galleries**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Kleinberger Galleries**—Old Masters.

**Kouchakji Frères**—Rakka, Persian and Babylonian pottery.

**Reiza Kahn Monif**—Persian antiques.

**A. Sambon**—Antique, Middle Age and Renaissance Art.

**Steinmeyer & Sons**—High-class old paintings.

**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.



## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

**Brooklyn Institute of Arts and Sciences, Eastern Parkway**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Loan exhibition of works by W. A. Coffin, Ben Foster and F. J. Waugh, to Apr. 21.

**C. J. Charles Gallery, 718 Fifth Ave.**—Early English pottery.

**City Club, 55 West 44 St.**—Paintings by W. Gedney Bunce, to May 1.

**Cosmopolitan Club, 142 East 33 St.**—Paintings by Maurice B. Prendergast, to Apr. 27.

**Cottier & Co., 3 East 40 St.**—Early English portraits to Apr. 30.

**Durand-Ruel galleries, 5 West 36 St.**—Paintings by Sisley to Apr. 27.

**Folsom Galleries, 396 Fifth Ave.**—Paintings by Walter L. Palmer.

**Georgian Galleries, 19 East 52 St.**—Loan exhibition of Old Masters in aid of the Dickens Centenary.

**Gimpel & Wildenstein, 636 Fifth Ave.**—Paintings and sculptures by Henry Clews, Jr., to May 5.

**Hodgkins Gallery, 630 Fifth Ave.**—Early French drawings.

**Katz Gallery, 103 West 74 St.**—Paintings by Eliot Clark.

**Kennedy Galleries, No. 613 Fifth Ave.**—Etchings by William Strang.

**Keppel & Co., 4 East 39 St.**—Etchings by Anders Zorn to April 28.

**Knoedler Galleries, 556 Fifth Ave.**—Pastels by Pierre Tartoue and paintings by Dana Pond to Apr. 22-30. Also landscapes by C. Melville Dewey to May 4.

**Macbeth Gallery, 450 Fifth Ave.**—Selected pictures by Americans.

**MacDowell Club, 106 West 55 St.**—Modern paintings by Americans. Thirteenth group.

**Metropolitan Museum, Central Park**—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

**Montross Gallery, 550 Fifth Ave.**—Paintings by Dewing, Daingerfield, Lathrop, Murphy, Tryon, Schilling, C. A. Winter and Horatio Walker.

**Moulton & Ricketts Galleries, 12 West 45 St.**—Etchings by Howarth, Brangwyn, Fitton, Lumsden, and other moderns.

**N. Y. School of Applied Design for Women, 160 Lexington Ave.**—Paintings by George Inness from noted collections to May 1.

**Ovington Galleries, 314 Fifth Ave.**—Paintings by Edmund W. Kingsbury, to Apr. 27.

**Photo-Secession Gallery, 291 Fifth Ave.**—Drawings by children.

**Pratt Institute, 215 Ryerson St., Bklyn.**—Paintings by Walter L. Palmer, Apr. 9-27.

**Salmagundi Club, 14 West 12 St.**—Annual Thumb-box exhibition Apr. 13-27.

**Tooth Gallery, 537 Fifth Ave.**—Colored mezzotints by Sydney Wilson.

### AUCTION SALES.

**Anderson Galleries, Madison Ave. and 40 St.**—Part III of the Robert Hoe Library, Apr. 15-26 (except Saturdays), 2.15 and 8 P. M.

**American Art Galleries, 6 East 23 St.**—Art treasures owned by the late J. Hampden Robb, April 24, 25 at 2:15 P. M.

**Hotel Plaza**—Paintings and tapestries owned by the late J. Hampden Robb, Apr. 26 at 2 and 8:15 P. M.

### EXHIBITIONS NOW ON.

#### Salmagundi Thumb-Boxes.

There are over five hundred "Thumb-box" sketches in the Salmagundi Club Gallery, to remain there through April 27. Many of these are fresh, crisp impressions of nature, painted with a certain spontaneity often missing in larger works. Some of the best-known artists are, as usual, represented, and interesting examples of their work may be secured at surprisingly low prices, some really good examples being marked as low as \$20. Frederick L. Thompson, for example, has two charming and sympathetic works for which he asks an unusually modest price. Lewis Cohen sends three characteristic examples, and W. Granville Smith's six little sketches are sincerely painted. Charles Warren Eaton has, as usual, an interesting and colorful group, and E. Irving Couse's Indian pictures are typical. Orlando Wales sends two flower pieces, luscious in color and artistic in arrangement.

Ivan Olinsky's four examples do credit to his ability, and David J. Gue's moonlights are, as always, interesting and scintillating in color. There are attractive groups by N. R. Brewer, James G. Tyler, Will Rau, Carle M. Boog, Joel Nott Allen, Frank De Haven, Alfred Hutt, Mathias Sandor, Harry Roseland, Frank Mathewson, George W. Cohen, William E. Norton, Henry W. Par-ton, G. Glenn Newell, Eliot Clark, Gustave Wiegand, Addison T. Millar, Hobart Nichols, William Howe, Herbert Morgan, A. L.

Kroll, F. W. Hutchinson, Carl Rungius, F. J. Waugh, Will J. Quinlan, James Henry Mosler, Carleton Wiggins, Henry Mosler, Augustus V. Tack, Bruce Crane, Warren Davis, John F. Carlson, William S. Robinson, H. A. Vincent, F. K. M. Rehn, Arthur T. Hill, A. T. Van Laer, Frank A. Bicknell, Robert Vonnoh, William J. Hays, Frederick J. Mulhaupt, John Ward Duns-more, Edward H. Potthast, Paul Cornoyer, W. O. Swett, W. H. Drake, Charles Vezin, W. Merritt Post, Benjamin Eggleston, Arthur E. Powell, and others.

#### Four Strong Etchers.

A display of etchings, by Frank Brangwyn, Hedley Fitton, Albany E. Howarth and a man still newer to American lovers of black and white than the three named—Ernest Lumsden—is on at the Moulton & Ricketts' Gallery, No. 12 West 45 St., and is commended to all lovers of the etcher's art. The work of Brangwyn is too well-known to need description. Some of his best plates are shown. Howarth and Fitton have also been introduced to readers of these columns, and the examples of both men in the display are well chosen and emphasize their ability.

Mr. Lumsden, who is a Scotchman, is represented by six plates, "Paris in Construction," done in 1907, nine of Scotch subjects—notably one of the Forth Bridge, and a panel of Japanese, Chinese and British Columbia scenes. The artist has a delicate line, draws strongly and well, and has a rare eye for the picturesque. His work should be seen and studied for it marks a new and able arrival in the black and white field.

#### Children Show Pictures.

The exhibition of drawings and paintings by children of from two to eleven years of age, now on at the Photo-Secessionist Gallery, is a success, to judge from the crowds that the display attracts. Mr. Stieglitz, the manager of the exhibit and owner of the gallery, declares that the work is that of children who have painted without any instruction whatever. Some of the little exhibitors show interesting and original view points, although their color and composition are naturally crude. Those who are interested in Matisse and the post impressionist movement will find the display good as a comparison.

#### MacDowell Club Display.

The thirteenth MacDowell Club Group Exhibition is on at the Club's gallery, 108 West 55 St., through April 30. Of the eight men represented, only one or two have exhibited before, but the display is a worthy one, as the young artists are serious and some of them show not a little talent. Henry Lee McFee, who paints boldly and independently, and whose work has color, charm and sympathy, will surely be heard from; Andrew Dashburg is another exhibitor whose work commends itself, his still lifes are simply and directly painted, decorative and fine in color, and his landscapes are interesting. Marion R. Bullard's work is also worthy of mention. George H. Macrum's interesting group, recently shown at the Katz Galleries, adds distinction to the display. Julius Peiffen's six examples show strength and action and should be commended. The other exhibitors are Alexis B. Many, Walter Goltz and Charles Bailey Cook. There will be one more exhibition, after which the gallery will close for the season.

#### Works by Mahonri Young.

A unique and attractive exhibition of some fifty-nine bronzes, watercolors and pastel drawings, by Mahonri Young, is on at the Berlin Photograph Company's Gallery. The examples displayed show the artist's versatility, and are strong, well modeled and individual presentments. He is at his best in his renditions of the American laborer, whom he portrays with rare sympathy and intimate knowledge.

#### Americans at Macbeth's.

Some fifty-two American painters are represented in an exhibition in the Macbeth Galleries, 450 Fifth Ave., where three rooms are filled with canvases—through April 27.

One of the best works shown is Ivan Olinsky's "Kitty," C. R. Bacon's "St. Johns in the Woods," is a sympathetic work, and George Bellow's "Winter Road," is strong in action, while it lacks color. There are typical examples of Gifford Beal, C. H. Davis, W. R. Derrick, Silas Dustin, Edmund Greacen, Arthur Hoeber, Sophie Brannan, Daniel Garber, Carroll Brown, Herman D. Murphy, Jerome Myers, Walter Nettleton, Elmer MacRae, Chauncey F. Ryder, F. J. Waugh, Carleton Wiggins, Charles Rosen, Rockwell Kent, George Luks, Charles W. Hawthorne, Karl Anderson, E. H. Barnes, F. C. Friesseke, Max Bohm, William Howe, Paul King, A. T. Van Laer, Van Dearing Perrine, Charlotte B. Coman, Fred. Wagner and others.

#### Durant Kilns Potteries.

An exhibition of pottery from the Durant Kilns at Bedford Village, N. Y., is now on in the galleries of the Herter Looms, 142 East 33 St. The exhibition is under the supervision of Jeannie Durant Rice and Léon Volkmar, who, after years of patient application, have rediscovered the secrets of ancient glazes.

Many objects of Renaissance Italian majolica and the famous Persian blue are shown, together with a number of freely modeled classical forms in ancient glazes as well as pottery associated with household use.

The rebirth of this ancient art in glazes at the Durant Kilns gives this new departure its distinctive place.

An exhibition of rare old Persian pottery has also opened at these galleries.

#### Davis at Snedecor's.

Twenty-seven oils, all Alaskan landscapes, coast scenes and marines, by Leonard M. Davis, are on exhibition at the Snedecor Gallery, 107 West 46 St., through April 25. Several of the works were described in these columns when shown at the Brandus galleries last year and at the MacDowell Club this season. The artist paints the majestic scenery of Alaska, its ice-bound coasts and towering snow-clad peaks, its rich colored seas and skies with keen appreciation and feeling. The display is well worth a visit.

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MANY readers of the AMERICAN ART NEWS will from time to time come into possession of Pictures or Objects of Art which may be of considerable value.

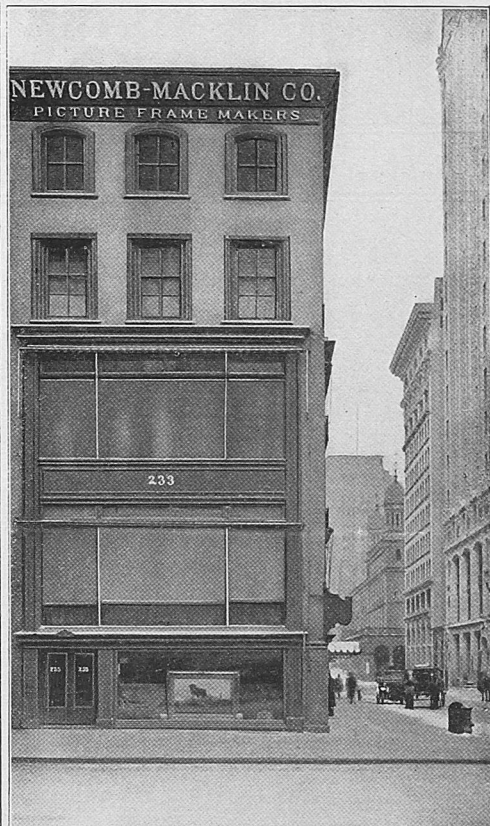
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## EXHIBITION CALENDAR FOR ARTISTS

CARNEGIE INSTITUTE, Pittsburgh, Pa.  
Sixteenth annual exhibition.

Press View ..... Apr. 24  
Exhibition opens ..... Apr. 25

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.  
Forty-fifth annual exhibition.

Private view and reception ..... Apr. 24  
Exhibition opens ..... Apr. 25

## IN AND OUT THE STUDIOS

Virginia Hargraves Wood held an exhibition of her winter's work at the Folsom Galleries this week. Red chalk drawings showing much ability, and pastel portraits, constituted the display. The portrait of Mrs. Swan (Miss Natalie Henderson), was excellent and that of Mrs. Edward Shattuck in a pink gown, which blended well with her fair skin, was an interesting work. There were also noteworthy portraits of Miss Zimmerman, Miss Katherine Elkins and Marjorie Thaw.

Mr. and Mrs. Colin C. Cooper were passengers on the *Carpathia* and were forced to return on the boat on her sad errand.

William Andrew Mackay has finished, at his studio on the Palisades, the series of four panels in stone, designed for the George W. Vanderbilt Memorial at Biltmore, N. C. The panels will form part of the decoration of the Vanderbilt Memorial, executed by Hunt & Hunt. The coloring is ivory, and each stone has been polished with wax, following the Pompeian formula, which makes them practically imperishable. Mr. Mackay is still at work on his murals for Castle Gould at Sands Point, L. I.

Sir Alfred East, president of the Royal Society of British Artists, who came to this country to serve as juror at the exhibition at the Carnegie Institute, Pittsburgh, criticizes the persistence of the U. S. government in exercising what he calls a "wet nurse" attitude toward American artists by refusing to admit free of duty the works of their European contemporaries, painted within twenty years.

Louise Huestis gave a reception last week at her studio in the Lester building, East 56 St., where she showed several portraits, some only recently finished. The artist's good work has frequently been noticed in these columns. A full length seated portrait of little Miss Ferrady is an unusually sympathetic and faithful presentment of childhood—sweet in expression, rich in color and delightful in arrangement. A full length standing portrait of Miss Douglass Bosworth as a danseuse has a rich color scheme and good movement and a three-quarter length seated presentment of Mrs. Oren Root is charmingly refined and a faithful likeness.

At her studio in the Van Dyck, Mrs. A. P. De Haas has painted several miniature portraits, this winter, among them one of Mrs. George Dunn of Philadelphia. She has also painted a number of marines. She will leave for her Gloucester studio, about May 1st.

At her Gainsborough studio, Elizabeth Watrous recently painted an interesting and highly satisfactory portrait of Mrs. Morton C. Nichols. She has had unusual success this winter, and her pictures have been invited to Canadian and other exhibitions. A canvas now in an exhibition at Reno, Nev., has been greatly praised.

Marion Darst is here from her Doylestown, Pa., studio, at work in the Christopher St. atelier of her brother, Brower Darst, on the finishing touches for a large altarpiece she has designed for the Church of the Epiphany, Chicago.

The subject is the "Resurrection," and the figures of the cartoon are virile with a grace and spirituality rare in modern church decoration. Two Italian mosaic workers have been assisting Miss Darst since early January. The mosaics she has used are imported from Venice. Each color is the secret of the families who have made them for generations, and who continue to pursue their inherited calling despite the fact that the chemical composition that gives to the stones their varied coloring and adaptability to inlaid work, is now the manufacturer's property, and that mosaic stones are made in America. Miss Darst's mosaic will occupy a large space back of the altar against a background of dark wood carving, the color tone of the entire church. The color effect of the mosaic is soft and subdued, the high lights being reserved to the Byzantine gold halos encircling the heads of the figures. The Church of the Epiphany is one of the most substantial and artistic of modern ecclesiastical edifices of the West. It has two kneeling angels, by Tiffany, and two imported Venetian mosaics.

The "Resurrection," to be unveiled the last of May, is a memorial to Dr. Daniel R. Brower. Heretofore, Miss Darst has been largely identified with stained-glass work, many churches of the South and West having windows from her kiln. The faces of all the figures in the Robert Reid windows of the Roger Memorial Church at Fairhaven, Miss., are her work.

Robert MacCameron has had, as usual, a busy winter with portraiture, at his Gainsborough studio. Among well-known people he has painted are Mrs. C. C. Rumsey (Miss Mary Harriman), Mrs. Arthur Iselin, and her daughter, Miss Dorothy, Mrs. John Jacob Astor, and a remarkably strong and characteristic presentment of David Warfield in which he has caught a faithful and psychological likeness of the actor. He expects to sail for London next month and while there will paint the portraits of Sir Edward Carson and Lady Clarendon.

A. L. Kroll is painting portraits of Mrs. Herbert Goldsmith, and Miss Madeline Levy. The latter wears a yellow gown which the artist has cleverly combined with a harmonious background. It is a vital work full of character and has beauty of color. A group of two nudes, nearing completion, is an interesting composition and an able work in every way.

Louis Kronberg has sold his pastel painting "Ballet Girl Preparing for the Dance," to Mrs. John L. Gardner for her Fenway Museum. This is the second example of the artist's work which Mrs. Gardner has secured.

## LAMB MEMORIAL WINDOWS.

Ten memorial windows designed and executed by Frederick Lamb for the Church of the Messiah are to be presented to the church by members of the congregation. Mr. Lamb has chosen for the series the figures of ten historical prophets of different nationalities and diverse religions. The first window, "Christ before Pilate," is already in place.

The second window is shown at the Lamb Studios this week before being placed in the church, and depicts "Moses Before Pharaoh." The other subjects are "Elijah Before Ahab," "Socrates Before the Athenians," "Savonarola Before Lorenzo de Medici," "Martin Luther Before Charles V.," "John Knox Before Mary Stuart," "Lattimer and Ridley at Smithfield," "John Wesley Preaching to the English Miners," and "Theodore Parker in the Pulpit of Boston Music Hall."

Besides the two completed windows, the paintings for three more are finished. The other five, Mr. Lamb is working on and they will probably not be in position until some time next winter.

## Portraits by Nellie Harvey.

Eight portraits by Nellie Harvey, who has won deserved reputation for her copies of old masters in the galleries of Spain, are on exhibition at the Knoedler Galleries, No. 566 Fifth Ave., through April 20, together with her admirable copy of El Greco's San Oldefonse, at Illescas, Spain, which was one of the features of the recent exhibition of Spanish pictures at Copley Hall, Boston. Miss Harvey has a strong brush, and is unusually successful in catching a likeness. She models well and gets good expression. Of the portraits shown the best are those of Messrs. Ederheimer and Kressler, and a small seated presentment of little Miss Constance Wyckoff.

In the same gallery there are hung 23 charcoals by F. Hopkinson Smith, his usual subjects found in Venice, Chartres and out of the way corners of London and Paris—all characterized by clever and rapid execution, a rare sense of the picturesque and a joyousness of feeling and sentiment.

The exhibition of a choice selection of examples of the Spanish masters, Greco and Goya, loaned by a New York woman collector, who withholds her name, and held for the benefit of the Women's Suffrage cause in these galleries, has not met with the anticipated success in the matter of attendance, and closes to-day. The exhibition was boycotted by the anti-suffragists, and it is said that there was some feeling among the suffragists against the display owing to an impression that the collector loaning the pictures desired her identity concealed, from her lack of sympathy with the cause.

Charlotte B. Coman is planning to spend a month at Saginaw, Mich., after which she will pass the summer in Massachusetts. She reports a successful winter, having sold several important canvases.

Charles Warren Eaton will sail May 4 for Europe. He will paint for a considerable time at Bellagio and other picturesque spots in Italy, and expects to find time to secure motifs for pictures in parts of northern Europe as well. He will remain until the late autumn. At his studio, 418 West 57 St. are a group of colorful and typically good Lake Como subjects, sunny and true, also an unusually fine moonlight. He plans to hold an exhibition at one of the leading galleries next season.

## ACADEMY BILL SIGNED.

The Wainwright bill, incorporating the National Academy Association, to encourage the study of fine arts and to erect a building or buildings in New York City for artists and associations of artists was signed on Monday by Governor Dix.

## BLOMMERS' ART CHAT.

B. J. Bloomers, the eminent Dutch painter, now here to paint a portrait of Andrew Carnegie to commemorate Mr. Carnegie's generosity toward making the Peace Palace a reality, has been interviewed by a "N. Y. Times" reporter.

He said: "While I am waiting for Mr. Carnegie I am seeing your private collections and your Museum. I am astonished to find so many fine pictures here, and so many by Dutch artists. In Mr. Frick's—ah, what a collection!—I counted fifteen in one room. And the portrait of Rembrandt by himself—such a wonder! It is as fine as the Syndics in the Rijks Museum in Amsterdam. And the Frans Hals, the Vermeers, the Hobbemas. I never did think to see such a collection.

The Metropolitan Museum has grown and improved vastly since I was here eight years ago. You Americans should visit it more than you do, and your artists should study there constantly."

Silent acquiescence on the part of the writer.

"No! Your American public does not need more of an entrée to the private collections, when you have such a museum, and free, too. Mr. Widener's collection I have not seen yet, but hope to before I return. He has Rembrandt's 'Mill,' which I have already seen in London. Never was there such a landscape painted, and I would go as far as Constantinople to see it again!

"I have not seen many of your American pictures yet; of those I have seen I prefer the landscapes. Sargent's water-colors, just exhibited at Knoedler's Gallery, I found very fine. Also the works of Jonas Lie, J. F. Murphy, Carlton Wiggins, and Emil Carlsen. I bought a small canvas by the last, a wood scene in the rain.

"Your landscape artists have the faculty of catching fleeting moments—just after the sun has set, or the moon has risen, or the effects after a spring shower. Your landscapes could only be painted in America, but I do not find the same truth in your figure pictures. They are not peculiarly American. They could have been painted in any country.

"There are very few of us left of the school of The Hague—Anton Mauve, William Maris, and I began in the same studio over forty years ago. Soon Mesdag came—he was at first a banker in Brussels—and he studied the sea and the ships at Scheveningen.

"Then came Josef Israels. Ah, there was a great and a simple man—so kind and so gentle.

"I paint now principally children on the beach or in the surf at my summer home at Katwyk on the North Sea.

"No, I never make a drawing first before I begin a portrait, or a picture. I paint right away, and draw with the brush and with color. I look first, last, always, for tone. I use a very simple palette, and no medium. I have many pictures going at one time, and I work on the one I feel the most, and I work months and years on one picture, searching always for beauty of tone, for atmosphere, for envelopment, for simplicity."

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
a saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## COLLECTORS &amp; COLLECTIONS.

The continuing announcements of  
the purchase for large sums of famous  
pictures and art works by American  
collectors of great wealth has influ-  
enced much published comment in  
English and European journals on the  
subject of art collecting. It would  
seem that the following remarks of an  
editorial writer in the "London Times"  
have much of truth, and furnish food  
for reflection to American collectors  
and art lovers.

"Expert" knowledge has been de-  
veloped in the few to its present high  
pitch partly by the need of protecting  
the public, and partly by a genuine  
scientific curiosity—by the desire to  
follow up the minute traces, artistic  
or documentary, which may ultimate-  
ly lead to a knowledge of the history  
of works of art and their authors.  
Nobody who has followed with any  
care the investigations of a Morrell, a  
Furtwängler, or a Bredius, can deny  
that there is an extraordinary fascina-  
tion in research of this kind. Yet one  
cannot help feeling a certain envy of  
our ancestors who lived in an age  
when knowledge was less exact and  
faith came easier. They went on the  
grand tour; they mixed with Roman  
or Florentine society; and they  
brought back, perhaps advised by  
semi-experts like Gavin Hamilton,  
pictures with reasonable pretensions

to bear great names, for the adorn-  
ment of their country houses.

"Tradition, till yesterday, only help-  
ed to strengthen these attributions,  
and three or four generations were  
placidity conscious of possessing  
Titians and Fra Bartolommeos, which  
nobody had ever doubted, because  
they were bought from Italian pal-  
aces so long ago. Then came in the  
devastating modern critic, telling the  
unhappy owner that the original of  
his Andrea was in the Vienna Gal-  
lery, that his Titian was a Bolognese  
copy of the 17th century, and that a  
finer version of his Rembrandt had  
been sold last year to Boston.

"Unfortunately, the critic, by pho-  
tographs and catalogs, is generally  
able to prove his point, and the in-  
nocent enjoyment of the old family  
is ruined. The only comfort is that  
if criticism of this kind destroys  
much, it may also construct. It brings  
back to their own a multitude of for-  
gotten reputations. A poor Leonar-  
do may turn out to be a good Giam-  
petrino; and Rembrandt suffers no  
injury by having to surrender a fine  
landscape to his pupil Philip Koninck.

"Thus, the balance is redressed, but  
not to the owner, who naturally goes  
about a sadder, if a wiser, man. But  
that science is the only rock to build  
upon is the conviction of all serious  
collectors to-day. The pleasant, easy-  
going, amateurish standards of the  
past, the standard of buying because  
the buyer likes the object bought, are  
fast disappearing. The standard now  
is scientific; it is humiliating to have  
to add, because what is scientific is  
commercially the most sound. The  
great buyers are millionaires; and mil-  
lionaires are commercial men, who  
seek what will not disappoint them  
as men of business. Not long ago a  
London guest, with some reputation  
in the art world, was taken to see one  
of the great New York collections,  
and he naturally admired the Rem-  
brandts and Hobbemas, expressing  
himself warmly to that effect to the  
owner. 'Ah!' was the reply, 'your  
praise means a dividend on my  
'pictures!'"

## FRENCH NOBLES AS AGENTS.

A special cable to the New York  
"American" from Paris says the story  
is told there with circumstantial de-  
tails which seem to indicate its truth,  
that leading members of the French  
nobility have become the nominal pro-  
prietors of valuable tapestries, old pic-  
tures and various other objects of art  
and value, chiefly for the purpose of  
fooling American purchasers.

The noblemen pretend that these  
works of art have been in their fam-  
ilies from generation to generation and  
consequently have the hallmark of au-  
thenticity upon them, when in reality  
they frequently have only just received  
them from dealers who bought them  
at some auction sale.

Dealers who are engaged in this trade  
fix the price at which the nobles who  
have lent themselves to the scheme may  
sell each article. Any sum they get be-  
yond the given price and plus ten per  
cent. they may keep for themselves.

## INNESSES SELL WELL.

From the exhibition of paintings by  
George Inness now on at the School of  
Applied Design for Women, several  
sales have been made. Mrs. E. H. Har-  
rigan paid \$10,000 for "Edge of the  
Meadow." Another example was sold  
to a Chicago woman for \$2,500. The  
school receives 10% of the proceeds of  
the sales.

## FLORENCE LETTER.

Florence, April 9, 1912.

As Mr. J. Pierpont Morgan was leav-  
ing Rome for Florence the other day, a  
noisy crowd collected at the station and  
caused him much annoyance, due to a  
report that Mr. Morgan had bought an  
old master and was trying to smuggle  
it out of the country.

Mr. Morgan bought several rare art  
objects while in Rome, his chief acqui-  
sition having been a necklace of the  
Lombard epoch, recently exhumed and  
which consists of eight golden swans  
linked together by Greek masks.

While here, he inspected several pic-  
tures belonging to the same dealer who  
last year sold him the famous Barce-  
lina family's cup and others worth  
\$300,000.

## SPRING ACADEMY SALES.

Some 27 canvases were sold at the  
Academy Exhibition which closes to-  
day, and the total amount received was  
\$2,300. Among the works sold during  
the last week were Everett Warner's  
"A March Day," Bruce Crane's "The  
Hills," Guy C. Wiggins' "Wind and  
Snow, New York," William Ritschel's  
"Desert Wanderers," Irving Couse's  
"The Magic Pool," L. E. Baermans'  
"November," "Moonlight Night," by  
Eugene E. Speicher; "Capri," by C. F.  
Warren; "The First Snow," by F. K.  
M. Rehn; George H. Shorey's "Boy-  
hood," Helen Watson Phelps' "The  
Coiffure," and Eliot Clark's "City Sky-  
line."

## BLACK MIRROR AGAIN.

That mysterious occasional and anon-  
ymous publication known as the "Black  
Mirror" and which although apparently  
proceeding from Chicago has a strong  
New York flavor—after disappearing  
for six years, has been revived, and  
number seven, dedicated to Henri  
Rousseau, "The Sincere Man," has re-  
cently appeared.

The stir this anonymous publication,  
which "calls a spade a spade," made  
in the American art world some years  
ago, is well remembered and its re-  
vival will be greeted with varied feel-  
ing of pleasure and annoyance by art-  
ists, dealers and others interested in  
the art movement, especially annoyance  
on the part of those who may have rea-  
son to fear adverse criticism or revela-  
tions of any kind.

The presence of such a fearless  
scourge in the American art world is  
not an unmixed evil, for the Black Mir-  
ror detests shams and hypocrisy, dis-  
honest realing and absurd pretension,  
and these are all too rampant in the art  
world just now.

## Mr. Newman's Death.

Editor the American Art News.

Dear Sir:

In your issue of April 6 there was an  
obituary of R. C. Newman. It was very  
painful to me and to other of his friends to  
notice that it was so worded as to make it  
possible to infer that he committed suicide.  
Mr. Newman although eight-five years of  
age, enjoyed life more than younger men.

On March 30 he left his room in Brooklyn  
and came to New York, as he felt that there  
he would be nearer his friends. He was  
suffering from a cold and feeling poorly had  
called in his doctor. Next morning he was  
found dead in bed. In his room was a gas-  
heater, and it was discovered that some of  
the jets had been blown out, and gas was  
escaping. It was evidently accidental, as  
one jet was still burning, and the escape of  
gas, though not sufficient to result in an  
explosion, was enough to cause the death  
of so aged a man.

It would be a great satisfaction to Mr.  
Newman's friends if you would correct the  
wrong impression the obituary in your  
paper has conveyed to many people.

Yours faithfully,

Alphaeus P. Cole.

New York, April 17, 1912.

We regret exceedingly any unintentional  
suggestions in our obituary notice of the  
respected and sincerely mourned veteran  
painter, that could have caused feeling even  
to those near and dear to him and in a  
naturally sensitive state of mind.—[Ed.]

## OBITUARY.

Francis Davis Millet.

Francis Davis Millet whose name is  
on the list of those lost on the *Titanic*,  
was born in Mattapoisett, Mass., in  
1846. He enlisted as a drummer boy  
in the Civil War and was afterwards  
made assistant in the Surgeon's corps.

At the close of the war he entered  
Harvard and after graduation took up  
journalism in Boston. In 1871 he be-  
gan the study of art at the Royal Acad-  
emy, Antwerp, but returned to Amer-  
ica in 1876 and the next year became  
a war correspondent in the Russo-  
Turkish conflict. After the war he  
went to Paris and devoted himself again  
to art study.

In 1879 he married Miss Elizabeth  
Greeley Merrill and lived in Boston for  
a year, and in 1881 moved to Worces-  
tershire, England, where he lived for  
thirty years. Some of his canvases  
hang in the Metropolitan, the Union  
League Club, the Detroit Museum and  
the Duquesne Club of Pittsburgh. Mr.  
Millet became more widely known as  
an artist the past 25 years and his work  
earned for him decorations from half  
a dozen countries. He was pre-emin-  
ently a painter of easel genres, but also  
won distinction as a mural painter and  
in other lines of artistic work. He has  
resided in Washington for some years  
past, engaged most of the time in mur-  
al work, but went to Rome to succeed  
Frederick Crowinshield as President of  
the American Academy there, a few  
weeks ago. He was returning on the  
*Titanic* to close up his affairs here, pre-  
paratory to taking up permanent resi-  
dence in Rome, and had with him his  
cartoons and designs for the new mur-  
als in the New Bedford Public Library,  
which were lost with him. Mr. Millet  
was elected an Academician in 1885.

## Martin O'Brien.

The death is announced of Martin  
O'Brien, the dealer, at his home, in  
Chicago on April 11, aged 83. He was  
born in Ireland of a family noted for  
its art, came to Chicago in 1853 and  
two years later formed the art firm  
which now bears his name. He was  
a collector and owned many rare books.

## CORRESPONDENCE.

## A Philadelphia Protest.

Editor American Art News,

Dear Sir:

I write concerning the recent sale in  
Philadelphia, of the original Gilbert Stuart  
portrait of Washington for \$16,100. That  
such a painting by such a master should  
have been allowed to leave Philadelphia, its  
rightful home, for such a small sum is in-  
comprehensible. Had it been a portrait of  
some insignificant member of the English  
aristocracy, by one of the English painters  
of the same period, \$200,000 would not have  
been thought too much to pay by some  
of our so-called patrons of art.

I congratulate Mr. Thomas B. Clarke up-  
on the acquisition of such a prize, and ven-  
ture the prediction that if this painting  
should come upon the market in fifteen or  
twenty years from now it will bring thrice,  
perhaps five times what it brought a few  
weeks ago.

When will Americans awake to the art of  
their own country? When will they cease  
to buy pictures because of the name on  
them, or because they come from the gal-  
lery of some nobleman? Within the last  
year an immense sum, said to be half a  
million, was paid for a landscape, the au-  
thenticity of which is questioned by one  
of the greatest experts of the world. But it  
came from the collection of one of the aris-  
tocracy. A painting from the gallery of a  
duke may bring half a million, while the  
same painting might not bring a tenth of  
that sum if in the collection of a private  
gentleman.

How Philadelphia, with its Stotesburys,  
Johnsons, McFaddens, Wideners, and  
others, could have let this painting go is  
one of the mysteries. Almost as soon  
could we conceive of the Liberty Bell being  
sold to an outsider and removed from the  
shadow of the State House, from whose  
tower it proclaimed liberty to all the peo-  
ple.

T. HENRY SWEETING.

Philadelphia, April 15, 1912.

## LONDON LETTER.

London, April 10, 1912.

Some charming portraits of children by Harrington Mann, are on view at the Knoedler Galleries, 15 Old Bond St. W. This artist's treatment of his subject, though not always distinguished by great subtlety, shows grip, and from time to time gives evidence of the influence of Mr. Sargent, in spite of a difference of technique. The modelling of the children's heads is firm and there is a fine comprehension of the essential characteristics of child-character. The feeling for color is good, and the general treatment extremely agreeable.

The Graver-Printers in Color are holding their second exhibition at the gallery of Messrs. Goupil & Co., 25 Bedford St., W. C., a further show of color prints being announced at the same address for next month. The work exhibited is especially noteworthy, as demonstrating the possibility of combining the functions of engraving pure and simple with the use of the aquatint and the extension of the soft-ground etching. Lee Hankey sends several prints, in which line etching is employed in connection with aquatint, and Nelson Dawson shows a number of good marine studies. Theodore Roussel is represented by a particularly happy interpretation, "A Summer Night, Abingdon."

Some interesting work in the illustration of Dickens' travels is to be found in the drawings by Charles Green, lent by the executors of the late Mr. William Lockwood and now on view at a Victoria St. Gallery. Mr. Green's work is distinguished from that of other Dickens' illustrators by the absence of the grotesque; his atmosphere is the atmosphere of the novelist and his realization of the various types is convincing and significant. The women especially are portrayed with delicacy and a certain restrained emotion, and the artist has succeeded in combining ease of manner with an extraordinarily minute attention to detail. The watercolors number fourteen in all; and may be ranked among the most successful book illustration produced during the late 19th century, a most fertile epoch in work of this nature. Broad effects are never sacrificed by this artist to his tone harmonies, and his use of color is masterly. Engravings in color are to be made from the most important of his pictures.

The exhibition of paintings by Charles M. Gere and Margaret Gere at the Carfax Gallery, Ryder St., S. W., is distinguished by careful craftsmanship and distinct discernment in the handling of a certain range of colors. Mr. Gere's studies in tempera are in many instances admirable and show a fine appreciation of the values of light and shade, although a tendency towards a somewhat undue attention to small forms leads here and there to a lack of concentration. The canvases of Miss Gere are original, and her figures have individuality. There is a suggestion of the Pre-Raphaelite influence as well of the Oriental in her work. A pleasing daintiness pervades the whole of this artist's output.

## In the Museums.

At the British Museum there is now an interesting exhibition, illustrating the successive stages in the development of Chinese printing, an art, the remotest origin of which has never been actually traced to its source. The earliest specimen on view belongs to the T'ang Dynasty (A. D. 618-906) and is part of a Buddhist charm printed on a narrow strip of paper. No printed books appear to be extant of the T'ang

period. An example of a rare Sung printed book, however, is the folding volume containing part of the Abidharma-sastra in Chinese dated A. D. 1099 and in excellent condition. In spite of its age the ink is unfaded, a fact which is claimed to be due to the admixture of camphor in its composition. Three Buddhist works, dated respectively 1157, 1248 and 1283, and included in the exhibition, were printed in Japan and are less graceful in character than the Chinese work of the same period. The Mongol dynasty is represented by a volume of the works of Han Yu and by a historical work dated 1322. The exhibits furnish conclusive evidence of the fact that the art of color-printing was known to the Chinese at an earlier date than has been established in the case of the Japanese. Some Chinese drawing books, printed between 1679 and 1701, contain pictures of birds and plants printed in color, whereas the work of Kiyonobu, the first Japanese color-printer, dates from 1710 to 1729.

## Recent Auction Sales.

A three days' sale of Japanese color prints has been held at Messrs. Sothebys. These were the property of Mr. James Orange, late of Hong Kong, and Dr. T. C. Thornicraft of Kobe, Japan. The total amount fetched was £858.3s. Mr. Wilson gave £80 for a street scene by Torii Kiyotada, an 18th century artist. Many good impressions went for £3 to £7 apiece.

A two days' sale of old English furniture, and miscellaneous works of art, has been held at Christie's, when a marqueterie commode of the Louis XV. design inlaid and adorned with ormolu mounts, was sold to Messrs. Tuke for 100 gns. A pair of Chippendale mahogany bookcases with borders of pierced lattice work fetched 140 gns., while 300 gns. was given by Messrs. Fletcher for a panel of old Brussels tapestry. An Adam winged mahogany bookcase was bought by Messrs. Martin for 180 gns.

## Late Academy Notes.

As you already learned by cable the Hon. John Collier has finished for the Academy, a picture which promises to be among the most striking of the year—the subject, an operating-theatre in which the surgeon is addressing the medical students prior to actual demonstration on the "case." The central figure is a striking portrait of Mr. Bland-Sutton and the whole composition is daring and original in treatment.

Similarly destined for exhibition is an imaginative rendering of the theme: "A Castle in Spain," from the brush of Sir Alfred East, who is also sending a second canvas entitled "Under the Wold." The latter exemplifies the artist's dexterous treatment of light and of open air effects.

Crawshay-Williams in his two pictures, "The Lady of the Snows" and "Summer," shows an interesting handling of white, both in motion and in repose. There is poetic feeling in the work of this artist.

## Miscellaneous Notes.

A young marine painter, A. B. Cull, has been commissioned to paint for the Prince of Wales, a picture of the battleship *Hindustani*, leading in mid-channel the *Britain*, with the *Dominion* steaming behind. The picture is inscribed with a quotation from Kipling, chosen by the Prince: "Send out your big warships, watch your big waters." Mr. Cull has also on hand a picture, "The Fleet Preparing for the Coronation Review."

L. G. S.

## PARIS LETTER.

Paris, April 10, 1912.

The Salon des Indépendants is still well attended. The seventh Salon of the "Artists Décorateurs," in the Pavillon de Marsan, has a fair attendance.

Several fine Ziems are shown at a small exhibition in one of the galleries of Chaîne & Simonson, while in another, works in distemper, by Gennaro Fawai, are on view.

The Galerie de la Boétie has a successful exhibition in that of the "Humoristes." It is a good start for the new venture.

Georges Petit has on exhibition works by "Les Pastellistes-Français," and Brunner, a display of "Le Pastel," while Marcel Bernheim offers paintings by Jean Rémond and Allard examples of Pierre Waldmann.

At Devanbez, Mortier shows some interesting landscapes, and Jallot a few fair seascapes and landscapes at the Galerie Manuel.

An exhibition at the Galerie Moleux has amusing little canvases by Dréa. There are about one hundred Turkish, comic and love scenes from the time of Louis XV. to our day.

## Recent Auction Sales.

The Dollfus pictures of the 15th and 16th centuries fetched a grand total of \$191,060, the tapestries, \$103,320—in all, \$294,380. Considering the low average of quality of the pieces exhibited, it is a wonderful proof of what press booming can do, and how even dealers themselves can be hypnotized to buy dear stuff. The most extraordinary feature of the sale was that the fine pieces, although dear in appearance, were really the cheapest, for example, M. Seligmann secured a fine lot (and at prices I consider low), the celebrated tapestry of the Duc d'Albe, at \$60,000, and M. Stettiner, the Gothic piece at \$16,000. I call reasonable the price fetched by the really important Cologne School tryptic, I singled out in my last letter, and for which M. Kleinberger was induced to bid (against the Louvre Museum, I remarked) as high as \$31,200.

Paris art lovers and buyers have much to put up with here with the slackness of the so-called "experts"—who many agree ought to be suppressed—and the sales conducted without guarantee as at Christies, where things sell well all the same, without the pretense of "experts." I take as an example of this an incident in the Dollfus sale. What can an outsider think to see a cataloged (consequently guaranteed) Gerard David of important size valued at \$10,000. If the work were by that master it should have fetched \$100,000. As it did not, those not well posted at once concluded that Gerard Davids are down in price: a naturally wrong conclusion. When will people sicken of all this humbug?

M. Bohler paid \$5,200 at the Dollfus sale for Cranach's portrait, and M. Seligmann, \$6,100 for the important Flemish polyptic: "Life of St. Godelieva." All these were very cheap purchases. I noted also important bids: one of \$14,000 for the Vittorio Madonna (Seligmann), \$2,300 for the Hans Baldung Grün Madonna (Kleinberger), and \$4,000 for the tryptic of the Bruges School (Kleinberger). M. Wildenstein bought two of the prettiest decorative pieces. I noticed especially, two, the Cassone paintings (especially the Esther and Ahasuerus), for which he gave respectively \$8,300 and \$6,400. M. Spiridon secured for \$5,200 the large Florentine Madonna. Members of the family boldly disputed with the dealer some of the cheaper lots and were happy to get several.

At the second day Dollfus sale, young M. Wildenstein, who collects early miniatures and manuscripts enluminures, secured all the chief pieces for his private collection.

The art world now awaits the Doucet sale, and the great trio of auctions will make 1912 a record year.

## In the Studios.

The American artist, Richard Miller, has two nice works in the Salon des Artistes Français—the "Tea Party," and a "Landscape in Normandy." C. Thorndike exhibits at the Société Nationale des Beaux-Arts, a Brittany landscape, a good study of stormy weather.

The Caro-Delvaile ball, which I mentioned in a recent letter, was the biggest success imaginable. All the Goyas from old Europe and America seemed to have come out of their frames to meet in the charmingly decorated studio at Auteuil. Sufficient to say that all artistic and fashionable Paris met there.

## In the Museums.

The chief pictures to be shown at the American exhibition at the Luxembourg, the end of this month, are: "The Woman in Gray," by John W. Alexander; "Mother and Child," pastel, by Miss Mary Cassatt; "The Woman in Red," and "The Smugglers," by William Dannat; "The Rioulet," by Ben Foster; "The Mirror," by Frederic Karl Frieske; "Las Cigarreras"—"Blue and White," and two interiors, "Bertin Legs," by Walter Gay; "The Portrait of Mr. W. E. Gladstone," by John MacLure Hamilton; "In Arcadia" and "Solitude," by Alexander Harrison; "The Snow," by Henri Robert; "Summer Night," by Winslow Homer; "Good Friday at Seville," by William Horton; "Portrait of his Mother," and a landscape (Legs Bertin), by J. Johnston Humphreys; a watercolor, "Jesus and Magdalene," by John La Farge; "Sunday in Holland," by Walter MacEwen; "Motherhood" and "The Arbour," by Gari Melchers; "The Spinners" and "A Cup of Tea," by Richard Miller; "The Homecoming," by Henry Mosler; "Morning on the Mediterranean," by William L. Picknell; "La Carmencita," by John S. Sargent; "Resurrection of Lazarus," by Henry O. Tanner; "Docks at Cardiff," by Lionel Walden; "A Persian Inn," by Edwin Weeks; "Portrait of his Mother" and "L'homme à la figue," by James MacNeill Whistler; "Two Friends," by Burthold; "Canal in Winter," by Redfield, and "The Closed Windows," by Miss Nourse. It promises to be an interesting show, although every one remembers having seen most of these pictures in 1905.

New rooms, containing Oriental curios have been inaugurated at the Louvre. M. Gaston Migon, keeper of art works, was the organizer. There are interesting early Indian pieces of sculpture, Chinese bronzes, recent gifts by the keeper himself, M. David Weill, Jacques Doucet and others.

There is also a fine display of Chinese paintings and Japanese prints, lacquers, etc.

Robberies in provincial museums continue to go undetected. I have to report the theft at Nevers of two magnificent Moustiers plaques, and several Delft and Rhodes Nates; and at Toulon, a glass case was broken and many gold coins stolen.

R. R. M. SEE.

## MORGAN'S 75th BIRTHDAY.

Mr. J. Pierpont Morgan was 75 on Wednesday last and received many telegrams and letters of congratulation at his hotel in Aix-les-Bains, France, where he is now taking his annual "Cure."



## THE FREER COLLECTION

### Portion of the Treasures on View in Washington

Some 175 pieces of the 4,000 objects of art and pictures comprising the Freer collection are on view for two months at the National Museum in Washington. The exhibition opened with a private view last Monday evening. Mr. Freer was present two days last week and the exhibits were arranged under his supervision.

The Freer collection as is well known includes specimens of widely separated periods of artistic development, from before the Christian era until to-day, and is confined to American and Asiatic schools. Mr. Charles L. Freer, of Detroit, conveyed the title of his extensive collections to the United States by a deed of gift dated May 5, 1906. The collections are to be retained by him during his life, subject to additions and improvements, and at his death are to be turned over to the government with a bequest of \$500,000 for the construction of a suitable building in which they exclusively are to be housed.

#### American Painters Represented.

Seven American painters are represented by over 1000 examples, more than four-fifths of which are the work of James McNeill Whistler. The Oriental part of the collection consists of Chinese and Japanese paintings in screens, panels, kakemono, makimono and albums; of pottery, chiefly from Japan, Korea, China, Persia and Egypt; of Egyptian glass and of figures, statuettes, sculpture, mirrors, boxes, etc., in bronze, stone, wood and lacquer.

#### Professor Laufer's Eulogy.

Berthold Laufer, of the Field Museum, Chicago, who is to read a paper on the Freer Collection, at the coming Arts Federation Convention in Washington, has prepared the "Foreword" in the present catalog. In it he refers to the collection, in its entirety, as "the finest existing collection of Chinese Art," and to Mr. Freer as "the only great collector in our country who has sought and seized opportunities in China." "He was privileged," Professor Laufer tells us, "to enter the sanctum of many Chinese collectors and connoisseurs of high standing, and he was fortunate in securing masterpieces of the most indisputable artistic value."

The present exhibition is hung in one of the vast halls of the National Museum which are to be used for the natural history collections—a handsome room in itself, but ill suited to the character of the collections displayed.

#### Noted Whistlers Shown.

There are twenty-four Whistlers, including two full-length portraits which make the centre of one of the two long walls of the hall. These are a portrait of F. R.

Leyland, for whom the "Peacock Room" was originally designed and painted, and a portrait, "Jeune Femme, dite l'Americaine; arrangement in black and white, No. I." While these are less notable than the three disputed masterpieces of the painter, both have the unmistakable quality which is Whistler. In the "Portrait of the Man," there are the compelling personality, and the dramatic simplicity of observation and portrayal that mark a rare work of art—while the "Jeune Femme" is treated with a classic feeling for movement and action not far removed from the Tanagra sculptures.

Next the portraits is a group of three nocturnes—the famous "Blue and Silver—Battersea Reach," "Blue and Gold—Valparaiso," and "Blue and Silver—Bognor." The next section of wall space contains a second group of three—"Trafalgar Square—Chelsea," "Blue and Silver—Trouville," and "Symphony in Gray—Early Morning Thames." These six pictures contain all the world of exquisite vision and marvellous execution which was Whistler's own. For the rest, there is a choice assortment of small sketches and pictures in both oil and pastel.

#### Other Artists Honored.

Mr. Freer shows, in addition to the Whistlers, specimens of the work of four of the six painters whom he deems worthy of association with the master. These painters are Abbott Thayer, Winslow Homer, T. W. Dewing, and Dwight W. Tryon. This seems to the writer the weak point of the collection—for the moment one goes beyond Whistler and the Orientals in search of sympathetic company, one is launched into a vortex of comparison and query. Why these four painters, more than many another four who come to mind without meditation? Twachtman would seem preëminently fitted for a place among the gods, for his rare personality—his mystic color—his touch of the genuine *feu sacré*.

One entire side of the hall is devoted to the American paintings. On the other side is a representative collection of Oriental paintings. These are painted on silk, the colors, of course, much mellowed and softened by age and represent the work of the most famous painters of the 3rd to the 19th century. Of these the most ancient is a "Kwanyin," attributed to Chang Seng-Yu, an artist of the Liang dynasty. It is a portrait of a beautiful and graceful woman who carries the symbolic basket with a fish in it.

There are forty examples of Chinese and fifteen of Japanese art. The latter comprise groups of paintings by Koyetsu (1556-1637), Sotatsu (1624-1643), Korin (1640-1716), Kenzan (1662-1743), Kano (1543-1590), and Sosen (1747-1821). These are paintings on screens, for the most part, magnificent feats of decoration and in oft-times gorgeous color.

Chinese bronzes and sculpture, Chinese, Corean, Japanese, Persian and Mesopotamian pottery, Egyptian glass and Persian and Indo-Persian illuminations, complete the collections.

Helen W. Henderson.

#### HOE LIBRARY SALE.

Part III of the Robert Hoe library was placed on sale at the Anderson Galleries on Monday. The sale will close Apr. 26. At the first day's sessions, Rosenbach & Co. of Philadelphia paid \$2,500 for Merlin's "Les Prophecies." Grolier's copy of Castiglione went to Mr. J. F. Drake for \$2,300. It brought \$290 at the Sunderland sale and \$900 at the Brayton Ives sale. Mr. E. F. Bonaventure paid \$775 for "Le Prix de la Beauté ou les Couronnes," by Pierre Thomas Goudot, Paris, 1760, and \$385 for "Le Jour Evangelique," by Pasquin Quesnel, Paris, 1700.

Tuesday's sessions resulted in a total of \$21,837. "The Golden Legend of Jacobus de Voragine," translated by Wm. Caxton, and printed by Wynkyn de Worde, London, 1527, was sold to Mr. George D. Smith for \$3,100. "Voyage de Chapelle et Bachau Mont," Amsterdam, 1751, with the arms of Mme. Du Barry, went to Mr. E. F. Bonaventure for \$210. Mr. George D. Smith paid \$1,200 for "The History of Kyng Boccus and Sydracke." Only four copies are said to be known of this rare book.

#### GRAVES SALE.

(Concluded)

The grand total for the sale of the John L. Graves collection at The Anderson Galleries, which closed Saturday last was \$59,954. An Alexanderite ring went to Mr. W. K. Bixby of St. Louis for \$380. He also paid \$200 for a bust of Galeazzo Visconti. Mr. Wm. R. Hearst made several purchases, among them a 16th century jewel cabinet, and a large Greek borchia of gold with engraved figures.

#### SQUIERS SALE.

(Concluded)

The sale of the Oriental art objects owned by the late Herbert G. Squiers at the American Art Galleries closed on Apr. 12, with a grand total of \$118,699.50. The sale ended with a bidding duel between Mr. T. B. Walker of Minneapolis, and Mr. Alexander Otto of the firm of Frank Partridge of 741 Fifth Ave., for the gem of the sale—a large blended blue and white jade, cut into a mountain—which finally went to Mr. Walker for his bid of \$4,000. It is believed to be the largest piece of jade known and weighs 640 pounds and is 23 inches high. It forms a typical Chinese mountain landscape and came originally from the summer palace of the Chinese Emperor.

#### MONA LISA HERE?

Another Mona Lisa story has been cabled to the "American" from Paris. The cable says that Rene Ferrand, the robber of museums and churches, now under arrest, who has been travelling in the provinces under the name of Henri Letellier, insists that the picture is in America and his story is confirmed by his companion, La Belle Germaine, also under arrest, who, when pressed by the police some time ago, fled to Grenoble with a trunk which was shipped to America. In this trunk Ferrand claims "La Gioconda" was hidden.

The law of separation placed at the disposition of the government, together with the furnishings of the old Episcopal Palace, at Amiens, a certain number of portraits of priests, some of them bearing signatures of artists. There was no place for these in the mu-

seums, so that they ran the risk of being sold at public auction. M. Berard, "under-secretary d'Etat des Beaux-Arts," to avoid selling them at auction, has just caused to be signed by the President of the Republic, a decree, by the terms of which the portraits will be offered to the Cathedral of Amiens.

## COLLECTION of the late MADAME LEVAIGNEUR OLD PICTURES

by J. Both, Thomas de Keyser, Jacob Ruysdael, Ch. Wouvermans, etc.

IMPORTANT WORK BY REMBRANDT

### MODERN PICTURES

by Diaz, Troyon, etc.

Watercolors, Drawings, Old and Modern Gouaches. Vitrine Objects and Curios. Chinese Sevres and Saxe Porcelains. Hispano-Mauresque, Italian and Delft Faiences. Boxes, Vitrine Objects.

### MINIATURES

by Isabey, Guerin, Saint, Hall, Augustin, etc.

### SCULPTURES, VARIED OBJECTS

Sale after decease at Paris, Hotel Drouot, Gallery No. 6, Thursday, Friday and Saturday, May 2, 3, and 4, at 2 o'clock

#### AUCTIONEERS

M. F. LAIR-DUBREUIL, 6 Rue Favart

M. HENRI BAUDOIN, 10 Rue de La Grande Bateliere

For Art Objects

EXPERTS

For Pictures

MM. MANNHEIM, 7 Rue Saint Georges

M. JULES FERAL, 7 Rue Saint Georges

Catalogs may be had at these offices

#### EXHIBITIONS

PRIVATE—Tuesday, April 30; PUBLIC—Wednesday, May 1st, 1912, from 1.30 to 6 o'clock

## Collection of Mme. La Marquise Landolfo Carcano

Modern Pictures by Baudry, Bonnat, Bouguereau, Brozik, Corot, Courbet, Daubigny, Decamps, Delacroix, Diaz, Gustave Doré, Dupré, Fortuny, Fromentin, Gallait, Hébert, Lefebvre, Leibl, Meissonier, Regnault, Rénard, Rousseau, Stevens, Troyon, Vollon, etc.

Watercolors, Drawings, Pastels. Bronzes by Rodin and Fremiet. Old Pictures, Works by Rembrandt, Rubens, Veronese. Old Drawings, Art Objects and Furnishings.

Euro pean and Chinese Porcelains. Jades--Cloisonne enamels--Varied Objects--MSS. Boxes and Cabinet Ornaments, notably an Empire Table and Salon Furnishing.

SALE ON ACCOUNT OF DEPARTURE FROM PARIS

### Georges Petit Gallery

6 Rue de Seze

Thursday and Friday, May 30-31 and Saturday, June 1, 1912, at 2 o'clock

#### AUCTIONEERS

M. F. LAIR-DUBREUIL, 6 Rue Favart

M. HENRI BAUDOIN, 10 Rue de la Grande Bateliere

For Pictures

EXPERTS

For Art Objects

MM. DURAND-RUEL, 16 Rue Lafitte

M. GEORGES PETIT, 8 Rue de Seze

MM. MANNHEIM, 7 Rue St. Georges

M. JULES FERAL, 7 Rue St. Georges

EXHIBITIONS—Private—Monday, May 25, 1.30 to 6 o'clock

Public—Wednesday, May 29, 1.30 to 6 o'clock

## Collection Jacques Doucet

### EIGHTEENTH CENTURY PICTURES AND ART OBJECTS

PICTURES :: DRAWINGS :: PASTELS

by Boudouin, Boucher, Chardin, Drouais le père, Ducreux, Fragonard, Goya, Van Goyen, Greuze, Guardi, Hoin, Hubert Robert, Largillière, Latour, Lawrence, Moreau le Jeune, Nattier, Pater, Perronneau, Reynolds, Rosalba Carriera, Gabriel et Augustin de Saint Aubin, Watteau, etc.

### SCULPTURES

Works by Caffieri, Clodion, Coustu, Coyzevox, Houdon, Lemoyne, Roettier, Vasse, Waim

### OLD CHINESE AND CHANTILLY PORCELAINS

Hard Paste and other Porcelains mounted in bronze

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### BEAUVAIS TAPESTRIES

SAVONNERIE CARPETS :: ORIENTAL CARPETS

Sale at Paris,—GEORGES PETIT GALLERY,—8 Rue de Seze  
Wednesday, Thursday, Friday and Saturday, June 5-8, 1912

at 2 o'clock

#### AUCTIONEERS

M. F. LAIR-DUBREUIL, 6 Rue Favart

M. HENRI BAUDOIN, 10 Rue de La Grande Bateliere

EXPERTS

MM. PAULME, 11 Rue Chauchat

B. LASQUIN FILS, 11 Rue de La Grange Bateliere

M. JULES FERAL, 7 Rue St. Georges

MM. MANNHEIM, 7 Rue St. Georges

#### EXHIBITIONS

PRIVATE—Monday, June 3, 1912. PUBLIC—Tuesday, June 4, 1912. From 2 to 6 o'clock

## CHICAGO.

At the Reinhardt galleries there is now on exhibition a collection of portraits by members of the National Association of Portraitists, transferred from their New York galleries. The exhibition was well received in New York and was a great success. The display here includes the work of two members—Jane McLane and Ralph Clarkson.

Mr. Albert Roullier opened on Monday three exhibitions to continue to April 30—masterpieces of fine prints and etchings from the 15th century to the present time; original etchings by Earl Reed of this city, and wood engravings by Henry Wolf of New York. The first display comprises the work of early Rembrandt, Albrecht Durer, Lucas van Leyden, Adrian van Ostade, Aldegrevier, Canaletto, Albrecht Glockenton, Cornelis Visscher, Marco di Ravenna and others, and the modern masters represented are Buhot, Bracquemond, D. Y. Cameron, Corot, Daubigny, Whistler, Seymour Haden, Meryon, Millet, Auguste Lepre, Joseph Pennell, Anders Zorn, Alphonse Legros and others. The display includes many rare work in good condition, all choice impressions. The wood engravings of Henry Wolf are too well known and need no introduction at this late day to the American collector. Besides Mr. Wolf and Timothy Cole no other engravers in America work exclusively in this field. His works are in the great collections of Europe and America, both public and private. The present display numbers twenty-five examples including several original compositions.

In an introduction to the catalog of the exhibition of etchings of Earl H. Reed, Miss Harriet Monroe says: "Mr. Reed began to etch as an amateur, pursuing the art, like Sir Seymour Haden, for pleasure and relaxation in the intervals of more exacting occupations. Gradually, as in the other case, he has become more absorbed and proficient, until now he is accorded a high place among living American etchers. Landscapes are Mr. Reed's favorite subjects—the various aspects of nature which may be studied in the neighborhood of Chicago."

## WASHINGTON.

The National Gallery has recently been enriched by the addition of several pictures now hung in the improvised galleries. These include Elihu Vedder's "The Cup of Death," shown last winter at the Macbeth Galleries, a small typical canvas, two landscapes "Laguna: New Mexico," by Albert Groll, and a coast scene by William S. Robinson. These complete the list of new accessions to the Evans Collection.

The Historical Section of the Museum has also been the recipient of two pictures from the Swedish American Republican League of Illinois. "The Combat between the Merrimac and the Monitor," by Henry Reuter Dahl, and a portrait of John Ericsson by Arvid Nyholm. Both artists are natives of Sweden and residents of the United States. The pictures are for the present hanging in the regent's room of the Smithsonian Institute.

The Evans Collection now numbers one hundred and eight paintings and one fire etching on wood.

The unveiling of the John Paul Jones statue, just completed for the government by Niehaus and Hastings, was attended on Tuesday by President Taft, members of the Cabinet, foreign diplomats, naval officers and midshipmen from Annapolis.

## CINCINNATI.

At the Art Museum, the paintings of the Grand Canyon of Arizona, by a group of contemporary American artists, described in the *Art News* when shown in New York, are now on. Messrs. Sharp and Potthast, who are among the exhibitors, are both former well-known Cincinnati artists.

An informal reception and dance was recently held at the rooms of the Fine Art League. Miss Rachel Butler gave some recitation and songs, and there was other music. It was a delightful social gathering of artists, Mrs. Cornelia Cassidy Davis having invited active members of the Women's Art Club, the Cincinnati Art Club, the Student Club of the Art Academy and the Thumb-Tack Club.

The Cincinnati Art Club is preparing for a "Picture Bazaar," in their rooms April 20, where they will display 75 pictures, besides cards and monotypes.

The club members, as well as artists from other cities who still retain their membership, have sent contributions. The club had its regular meeting last Saturday night.

Louise McLean.



THE MYSTIC MARRIAGE OF ST. CATHERINE,

Unfinished work by Rubens.

At the Netherlands Gallery.—London.

## BALTIMORE.

The first water-color exhibition of the season is in progress at the Purnell Galleries, the catalog containing nearly 200 examples by artists of several nationalities, including American.

The show, while including some purely commercial work, is a worthy one and recalls the affairs formerly held by the local Water Color Club, which, owing to uncommonly shabby patronage, were necessarily discontinued several years ago. It is a pity that good exhibitions in this medium are so rare here.

The Watercolor Club's president, W. R. C. Wood, has two examples, "Rhode Island—Autumn" and "The Fisherman's House," in his earlier manner. The Dutch School, undoubtedly the most efficient in contemporary watercolor art, is well represented by examples of such men as Willem Rip, Steeling, Van der Weele, Bauffe, Wijsmuller, Van Vreeland and W. Maris.

The Italians, Simonetti and Simoni, and the Americans, William Ritschel, F. F. English, and Weber, and the English, Suker and Sedgwick, are all well represented.

Two studies by William A. McCulloh, "In Her Garden" and "Happy Days," are beautiful in spirit as well as in visual features.

After a discontinuance of several weeks, the individual exhibitions of ten examples only, arranged under the auspices of the Charcoal Club, have been resumed at the Peabody Galleries to continue weekly until some time in May. The list of exhibitors includes only Baltimoreans. The current exhibition is that of Marie de Ford Keller who had Walter Shirlaw and von Lenbach among her masters. Miss Keller is best known as a portrait painter and it is in this field that she does her ablest work. The portrait of Eugene O'Dunne is the finest she has painted, and those of Walter de C. Poultney and Dr. Thomas G. Lewis are good. Other portraits are those of Miss McIntire (in profile) and one of Miss Elizabeth Carroll. There are several subject pictures, the most important, "The Fruit Seller."

The recent exhibition at the Purnell Galleries by Adolphe W. Blondheim, a Baltimore artist, who a few years ago was a Toppan Prize student at the Pennsylvania Academy, was the first he had ever

## BEAUX ARTS SALON OPENS.

The twenty-second exhibition of the Société Nationale des Beaux Arts (the new Salon) was formally opened by President Fallières in the Grand Palais, Paris, April 12. There are 570 pictures hung, and 199 sculptors are represented, twelve of these Americans.

Of the American exhibitors, Walter Gay and Elizabeth Nourse, send six pictures. Julius Stewart shows five, Myron Barlow, Roy Brown, Friesseke, Harrison, Kopman and Ullman, three each, and Minerva Chapman, Mary Fairchild, Low, Greeley, Hawthorne, Hopkins, Lucy Lee-Robbins, Grace Ravlin and Florence Upton, two each. Constance Bigelow, Marietta Cotton, Helena Dunlap, Jessie Evans, Delia Garretson, Ethel Mars, Juliette Nichols, Eleanor Norcross, Oberteuffer, Eugene Alonzo Poole, Edwin Scott, Singer, Howard Smith, Thorndike, Tolman, Catherine Watkins and Weber, have each an example.

The American sculptors represented are, Alice Breton, Sara Greene, Malvina Hoffman, Cecil Howard, William Jewett, Winifred Kingston, Irene Prather, Alonzo Robertson, Eugenie Shonard, Gertrude Whitney, Alice Wright and Emile Zettler. Rose O'Neill Wilson exhibits in the drawing section. The high proportion of women exhibitors is most marked among the Americans.

The N. Y. "Tribune" Paris correspondent cables:

"Strange to say, military pictures are conspicuous by their absence, while on the other hand it is essentially a Salon of horses and of crucifixions.

"The finest work, and one which dominates all else, is a terrific fight between white and black stallions by Alfred Roll, which in superb drawing, and especially foreshortening effects and vigorous qualities of line, color and action, is equal to the famous horses painted by Géricault early in the nineteenth century.

"The most striking picture is by Ignacio Zuloaga. It occupies the place of honor. An old white horse, wounded, streaming with blood and mounted by a picador, is slowly and painfully regaining a mountain village after a bullfight. It is a strong, sombre canvas and is regarded as Zuloaga's masterpiece. Next to this is a thrilling, realistic Crucifixion, treated with intense Castilian severity by the same painter.

"Jean Béraud exhibits a terrific satire on state education under the Third Republic, a Christ with red hair, wearing a scarlet tunic, staggering beneath the cross which he bears on his shoulders and persecuted by an angry mob of atheists, free-thinkers, Israelites, Protestants, Radicals and Socialists. A state schoolmaster is beckoning to children kneeling beside lighted tapers and worshipping the Saviour, and is urging them to join in the hue and cry and cast stones at the Christ. To the right is the red torch of anarchy; to the left is the pure, pale, waxen taper light of the Roman Church.

"E. Louis Gillot exhibits the picture ordered by the French government for presentation to King George, showing the coronation review off Spithead. Another large work is 'The Elements,' painted by Aman-Jean for the amphitheatre of the new Sorbonne.

"Carolus Duran and Albert Besnard have some interesting canvases, but Jacques Blanche, Lucien Simon and René Ménard, are not represented. Sculpture maintains the high standard set by Auguste Rodin and other masters. Among much of the excellent work in this division attention is especially drawn to a number of fine portrait busts by Barthélemy, Pierre Roche, Lenoir, Paulin and Bourdelle."

A feature this year is the open-air section in a specially arranged garden abutting on the Champs Elysées where Rodin's single contribution is placed.

[We will publish our own correspondent's story next week.—Ed.]

## BUCHANAN SALE.

The sale of 85 pictures, forming the collection of the late William Buchanan, in the Plaza ballroom, Thursday night, resulted in a total of \$71,405. The art objects sold at the American Art Galleries, Thursday afternoon, brought some \$4,000 only. The sale was badly affected by the universal excitement and depression caused by the Titanic disaster. Details will be given next week.

## DETROIT.

The Detroit Museum announces an addition to its permanent collection, namely, the purchase of a characteristic and typical autumn landscape by J. Francis Murphy.

The last exhibition of the season at the Museum will be that of a collection of paintings by Joseph Lindon Smith, May 6—June 1.

## NEW ORLEANS.

A letter has been received by the Board of Administrators of the Delgado Museum, stating that the French Government may make a donation or loan to the Museum of some notable work reflecting honor on the French people.



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E. A. SEEMAN in LEIPZIG (Germany)

**AROUND THE GALLERIES**

Messrs. Henry and Paul Reinhardt will sail for London and Paris early in May.

Mr. Rene Gimpel, of Gimpel & Wildenstein, sailed on *La Provence* for Paris, last week.Mr. E. M. Hodgkins will sail on the *Mauretania*, Wednesday next, April 24, for London.

The many friends of Mr. H. G. Kelekian will be grieved to learn of the death, last week, of his little daughter, aged four months.

The E. Gimpel &amp; Wildenstein Galleries, 613 Fifth Ave., announce the sale of a three-quarter length portrait of a lady and child, by Raeburn, to an American. The canvas was at one time exhibited at a special exhibition of Raeburn's works in Edinburgh.

**PORTRAIT OF SHERMAN.**

A portrait of General Sherman, painted in 1864 by (Ole Peter) Hansen Balling, is now on exhibition at Stollberg &amp; Little's, 1 East 41 St. This artist was born in Norway, and at the outbreak of the Civil War enlisted and served in the U. S. Army. In 1863 he resigned with the rank of Lieut.-Colonel and devoted himself again to art, painting mostly portraits, among them those of General John Sedgwick, now at West Point, Admiral Farragut, at Annapolis, Generals Thomas and Reynolds, at the Union League Club, Philadelphia, Pa., and a group of 27 generals on horseback, in the Agricultural Building, Washington, for which picture he received \$25,000.

**PHILADELPHIA.**

The eighteenth Annual Architectural Exhibition opened on Sunday at the Academy, to continue to May 5.

At the recent meeting of the Philadelphia Watercolor Club, the following officers for the coming year were elected—George W. Dawson, president, Blanche Dillaye, vice-president, John J. Dull, treasurer and Thornton Oakley, secretary. The club has been invited by the Art Institute of Chicago to send an exhibition of the members' work to be shown at the annual watercolor exhibition, which opens May 7.

The annual exhibition by artist members of the Art Club opened with a reception on Saturday last, to continue to May 12.

**ST. LOUIS.**

City Counsellor Lambert E. Walther is now preparing an ordinance providing for nine members, to compose the board of control of the City Art Museum, in accordance with a recent decision of the Missouri Supreme Court which makes it obligatory for the city to abolish the present ordinance under which the Museum has been operating. Under the new ordinance the Museum will be managed under the State law which the Supreme Court declared valid, and this also provides for the transfer to the board, to be appointed by the Mayor, of any funds or property which the present board may possess.

**PITTSBURGH.**

Mr. John W. Beatty, director of Fine Arts of the Carnegie Institute, announces that the department of fine arts has established a department of prints. It hopes to help the student of

art and to stimulate the public taste to a finer and more intelligent appreciation of art.

The institute already possesses an excellent collection of original drawings by American artists, and this will be made the nucleus of the new department. The committee now has in view the purchase of a collection of rare prints and one of original drawings.

**INDIANAPOLIS.**

At the recent meeting of the Art Association, a characteristic landscape by A. Brown Durand was presented to the John Herron Art Institute by Mrs. Lydia G. Millard.

The fifth annual exhibition of painting and sculptures by the "Hoosier" artists opened on Sunday at the Institute. The younger artists are to the fore this year. Of the works by prominent artists shown, perhaps the best is a typical landscape, "Close of a Winter Day" by R. B. Gruelle, who now resides at Norwalk, Conn. Other artists represented are:—T. C. Steele, J. E. Bundy, J. Ottis Adams, S. Weisenberger, Helen M. Goodwin, Justin C. Gruelle, I. H. Caliga, Francis F. Brown and numerous others and the sculptors include Janet Scudder, R. T. Kohlmann, Walter Williams and others.

**TOO MUCH RESTORED.**

Mr. Joseph Widener was showing a group of visitors his father's picture gallery at Lynnewood Hall, near Philadelphia.

The talk turned to forged Raphaels, and Mr. Widener said:

"There is an American who bought a 'Raphael' in Rome some years ago. The Italian law prohibits the exportation of masterpieces, and the American had the happy idea of getting the Raphael painted over. This was accordingly done. The rare old painting reached New York in the guise of a modern snow scene.

"Then a restorer, under the watchful owner's eye, set to work on it. With a sponge dipped in turpentine he proceeded to sponge the snow scene off. He sponged it off readily, but he sponged a bit of the 'Raphael' off, too—and, behold, underneath the Raphael a portrait of Marconi was revealed."

**DURER CATALOG.**

A richly illustrated Durer Catalog has just been published by the distinguished "antiquaire" G. Hess, in Munich. The cover is most fittingly adorned with a facsimile Durer engraving from the prayer book of the Emperor Maximilian I. The title page shows a beautiful reproduction of the Royal Pirkheimer border with coat of arms. Nearly all the important Durer engravings mentioned in the catalog are reproduced in the same. The first facsimile of a print of the master is the beautiful cut, "Adam and Eve," of which the original design, as is already known, Mr. Pierpont Morgan opportunely acquired two years ago at the auction of the Lanna collection of drawings, for 68,000 M. Of the many beautiful copies, special attention is called to the well-known exquisite engraving "Knight, Death and Devil," "Melancholy," "Hubertus," "Hieronymus in the Cloister," "Birth of Christ," "The Lost Son," "The Passion," "The Dream," "Saint Anthony," "The Effect of Jealousy," "The Four Nude Women," several charming Madonnas, "Coat of Arms with Hen and Death's Head," as well as portraits of the great and small Cardinals, "Frederick the Wise," "Melanchthons and Erasmus." The most valuable piece of the collection is, without doubt, the complete series of first prints from wood cuts from the life of the Madonna, and the celebrated example of the Kalle collection. Also the beautiful series of the large and small Passion and the Apocalypse and the magnificent large portraits of Kaiser Maximilian I. and Varnbuler.

Mr. Hess also calls attention to two other fine illustrated catalogs; one showing beautiful and costly cuts of old 15th-18th century masters; the other, old MSS., book of heraldry and 15th-18th century illustrated books.

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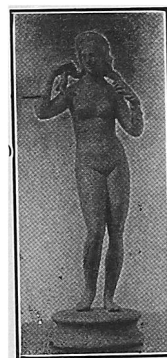
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## STUTTGART.

An exhibition of German art, with international participation, will open here next year in May at the inauguration of the new Exhibition Hall. Works of foreign artists will be admitted only when requested by the management which has \$60,000 for purchasing works of art.

## LISBON.

In the former Royal palace "Necessidades," some unusual art treasures have been found recently. On the ground floor of the small palace were discovered, packed in a chest, three fine examples of Giovanni Bellini and two paintings by Titian. The Bellini pictures are two Madonnas and a portrait of Doge Mocenigo. The Titians are a portrait of the Emperor Charles V. and a mythological subject. The pictures belong, without doubt, to the expelled Portuguese Royal family.

## MUNICH.

The Kunstverein is holding an exhibition of the work of George Elmer Browne in their galleries. The Kunstverein is one of the leading art societies here, and it is in their galleries that the collection of American paintings, assembled by Mr. Hugo Reisinger, was shown three years ago. Mr. Browne is displaying seven large oil landscapes, painted during the past eight or nine months, 12 watercolors painted at Le Puz in the Haute Loire last summer and also some dozen sketches. The work is the strongest and best the artist has ever shown.

One large picture in the exhibition, called "The Contraband," is a mountain scene with great towering peaks lit up by the first rays of the morning sun. A group of smugglers is in the foreground making their way over a rough partially snow-covered path carrying their packs on their backs. "The Haystacks" is a fall landscape in the foreground, a great distance, and huge masses of wind-blown clouds, sweeping across a crisp blue sky. "Venetian Sails," is one of his most brilliant attempts in sunlight, and has been greatly admired. "Late Summer" shows a group of trees against a windy autumn sky, full of go, and rich in color.

The watercolors are mostly painted in gouache and are for the most part street scenes in and about Le Puz. In quality of technique and color they are fully as strong as the oils.

Mr. Browne has been in Munich all winter, but will soon return to Paris and will probably go to Brittany for the summer.

Oscar Fehrer, the American portrait painter, is also holding an exhibition of a number of his recent portraits at the Kunstverein. His work is splendid in color and drawing and his technique is original.

He has sent in ten portraits of which "The Fencing Master" is probably the most striking. The "Portrait of Miss Rosamond Botsford," is a splendid likeness and artistic in composition and rendering and that of the Rev. J. S. Johnson is among the best of his men portraits.

Mr. Fehrer has lived in Munich several years, and has painted many well-known people. He has also painted in New York, several prominent people, including Martin Van Dresser, David Neal and Mrs. Vanderbilt.

Some six weeks ago another American, Philip Little of Salem, Mass., had three of his landscapes exhibited at the Kunstverein where they attracted considerable attention. His style of painting has something quite new for Munich people and the fact of their being all three American subjects, gave them added interest.

## FOREIGN ITEMS.

While tearing down an old house at Bruges, workmen uncovered in a wall, a panel 6 by 10 ft. of "The Adoration of the Magi," believed to have been painted by Hans Memling.

A public auction sale was held in Edinburgh, Mar. 28, of the property of the Rt. Hon. Lord Polwarth. The sale included several items of historic interest including many paintings. A number of buyers from London attended. The principal painting sold was a river scene with church, figures, boats and cattle by Van Goyen dated 1645 which started at 5 gns. and after keen competition was knocked down to Mr. Wilson for 255 gns. A full-length portrait (56 by 92) of the Hon. Mary Lillias Scott of Harden by Allan Ramsay brought 130 gns.

There are also examples of Barye, Beraud, Boudin, Bouguereau, Carolus Duran, Cazin, Courbet, Delpy, Fortuny, Henner, L'Hermitte, Luminais, Michel, Morland, Perrault, Piot, Rico, Schreyer (2), Toulmouche, Zamacois and Ziem.

In the recent sale of the collection of the Marquise de Puyferrat, at Bordeaux, a portrait of a man, by Drouais, dated 1772, was sold for 17,600 frs.; a portrait of a woman, by C. Van Loo, for 9,300 frs.; and a portrait of a man, by the same, for 4,200 frs. A portrait of a woman, attributed to Lebrun, brought 900 frs.; an Empire clock and two candelabra in marble and bronze, 2,650 frs.; two Louis XVI easy chairs, 875 frs.; four arm chairs, 610 frs.; a Louis XIII chest, 1,175 frs.; six Louis XV silver dishes, 870 frs.; a Virgin, Nevers faience, 300 frs.

The work of the Italian "Futurist" painters, which has been on view in the Sackville Galleries, London, may be taken to New York for exhibition.

Thousands have been attracted to view it and some of the "states of mind," as the painters call their work, have been actually sold.

The "minor masters" are a specialty of Messrs. Shepherd's Gallery, in London. The owners of that gallery are serious students who rather choose to restore their artistic property to half-forgotten painters than to provide works of problematic authorship with proud names to which they have no just claim. Now and then one of the giants strays into the less august assembly, such as the wonderful Lawrence portrait which Roger Fry some years ago secured from these walls for the Metropolitan Museum in New York. But, as a rule, the pictures may fairly be described as works by "minor masters," and are priced accordingly. Messrs. Shepherd glory in acts of posthumous justice, and are only too pleased when their modest attributions are confirmed by the discovery of a signature. There are many dealers who would unhesitatingly label Seaton's portrait of "Captain Harrower" as a Raeburn, John Simpson's "Portrait of a Gentleman," as a Lawrence, T. Parkinson's "Portrait of a Gentleman," as a Romney, and Dobson's "Charles I on Horseback," as a Van Dyck. When Messrs. Shepherd make a mistake, it is made in good faith. One can never visit their galleries, without adding to one's knowledge.

## WORCESTER.

Mr. Burton Mansfield of New Haven has loaned about fifty paintings from his collection for exhibition at the Art Museum, to May 12.

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